

NUMBER TWO HUNDRED AND NINETY-SIX

MODERN PAINTINGS

PRINTS AND DRAWINGS

A CALIFORNIA COLLECTION

And Other Private Sources



PUBLIC AUCTION SALE

Saturday, September 27th, at 2 P. M.

EXHIBITION

FROM TUESDAY, SEPTEMBER 23rd, UNTIL SALE

KENDE GALLERIES AT GIMBEL BROTHERS

33d STREET AND BROADWAY

NEW YORK (1)

1947

NUMBER TWO HUNDRED AND NINETY-SIX

MODERN PAINTINGS

SCHOOL OF PARIS AND OTHER ARTISTS

Adrien • Derain • Eisendiek

Ignon • Malcet • Sloan

ETCHINGS • ENGRAVINGS • LITHOGRAPHS

By Famous Modern Masters

Bellows • Cassatt • Foujita • McBey

Pennell • Vertes • Whistler • Zorn

WATERCOLORS AND DRAWINGS

Dehn • Jongkind • Maillol • Modigliani

Pascin • Rodin • Vlaminck • Zorn

A CALIFORNIA COLLECTION

And Other Private Sources

Sold by Order of the Owners

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EXHIBITION—From Tuesday, September 23rd, Until Sale

(Daily from 10 A. M. to 5:30 P. M.)

KENDE GALLERIES AT GIMBEL BROTHERS

33D STREET AND BROADWAY

11TH FLOOR

NEW YORK (1)

Telephone: PENnsylvania 6-5511

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The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries," wherever used in these Conditions of Sale means the Kende Galleries, Inc.
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KENDE GALLERIES, INC.

AT GIMBEL BROTHERS — 11TH FLOOR

33RD STREET & BROADWAY • NEW YORK (1)

Telephone PENNSYLVANIA 6-5511

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Your attention is invited to the Conditions of Sale on Pages 2 and 3
of this Catalogue.

SATURDAY, SEPTEMBER 27TH, 1947, AT 2 P. M.

Catalogue Numbers 1 to 99 Inclusive

ETCHINGS — ENGRAVINGS — LITHOGRAPHS
DRAWINGS — WATERCOLORS — GOUACHES

3 ANDREW AFFLECK

ENGLISH CONTEMPORARY

1. *THREE ETCHINGS.* Magdalen Towers, All Saints, High Street, Oxford, and Carfax Tower, Oxford; three original etchings in color, signed by the artist; edition limited, plates destroyed.

6 HENRY ALKEN

ENGLISH: AC. 1816-1831

2. *TRAP SHOOTINGS Colored Print.* Colored print by Alken, fine impression, trimmed to the plate mark, good condition.

15 JOHN TAYLOR ARMS

AMERICAN: 1887-

3. *GLORIA ECCLESIAE ANTIQUAE (St. Requier, France): Etching.* Original etching by Arms; fine impression, signed by the artist, rare fourth state of twenty-four proofs.

- 40 4. *VENETIAN FILAGREE: Etching.* Original etching by Arms; fine impressions, signed by the artist. Edition limited to hundred impressions, plate destroyed.

- 10 5. *CAVENDISH CHURCH: Etching.* Original etching by Arms; fine impression signed by the artist. Trial proof number eight, edition limited, plate destroyed.

3 GEORGE WESLEY BELLOWS

AMERICAN: 1882-1925

6. *AMOUR: Lithograph.* Knopf, No. 93. Original lithograph by Bellows; fine impression signed by the artist and the printer. Edition limited to fifty impressions, stone destroyed.

BELLOWS (*Continued*)

- 11 7. *NUDE FIGURE SEATED: Lithograph.* Original lithograph by Bellows; fine impression signed by the artist; edition limited to fifty proofs, stone destroyed.
- 17 8. *THE BATTLE: Lithograph.* Knopf, No. 192. Original lithograph by Bellows; fine impression signed by the artist, and the printer. Edition limited to thirty proofs, stone destroyed.
- 6 9. *RECLINING FIGURE: Lithograph.* Original lithograph by Bellows; fine impression signed by the artist. Edition limited to fifty proofs, stone destroyed.
- 12 10. *BUSINESS MAN'S BATH: Lithograph.* Original lithograph by Bellows; fine impression signed by the artist and the printer. Edition limited to forty impressions, stone destroyed.
- 9 11. *MALE TORSO: Lithograph.* Knopf, No. 146. Original lithograph by Bellows; fine impression signed by the artist and the printer. Edition limited to thirty impressions, stone destroyed.

FRANK WESTON BENSON

AMERICAN: 1862-

- 10 12. *FLOCK OF CANVAS BACKS: Drypoint.* Paff No. 236. Original drypoint by Benson; exceedingly fine impression signed by the artist, edition limited to 150 impressions on Whatmen paper, plate destroyed.
- 7 13. *SUMMER YELLOWLEGS: Etching.* Paff No. 186. Original etching by Benson; fine impression, signed by the artist. Edition limited to 150 impressions on uncalendered Japanese vellum, plate destroyed.
- 3 14. *GOING NORTH: Etching.* Paff No. 169. Original etching by Benson; fine impression signed by the artist. Edition limited to 150 impressions, plate destroyed

MARIE ROSA BONHEUR

FRENCH: 1822-1899

- 9 15. *ETUDE: Pencil Drawing.* Drawing of two goats, one lying in the foreground, the other standing behind. $4\frac{1}{4} \times 6\frac{1}{2}$ inches

ARTHUR WILLIAM HEINTZELMAN

AMERICAN: 1892-

- 11 16. *LE VALAISON: Etching.* Original etching by Heintzelman; fine impression, signed by the artist. Edition limited to hundred proofs, plate destroyed.

8 EDWARD BOUVERIE-HOYTON

ENGLISH CONTEMPORARY

17. *EIGHT ETCHINGS.* Eight original etchings by Hoyton, fine impressions, signed by the artist, editions limited, plates destroyed.

12 MARGARET BRADFIELD

AMERICAN CONTEMPORARY

18. *THREE WATERCOLORS.* (a) A woman sits in her kitchen and sews on a machine with the farmyard visible through the windows. (b) A group of men work with picks on a railroad trestle spanning a frozen river with the snowy hills in the background. (c) A bridge spans the river in the foreground and on the left boys play hockey on the frozen surface. Town buildings in the background. All signed at bottom *Margaret Bradfield.*

11 MARGARET BRADFIELD

AMERICAN CONTEMPORARY

19. *TWO WATERCOLORS.* (a) A Negro flashily dressed in a plaid coat and straw hat, struts down the sidewalks as two Negro street cleaners watch him. (b) A man stands on the porch of an old house with Antiques written across the front, and watches in amazement as a wooden horse gallops away in the foreground. Both signed at lower left *Margaret Bradfield*, the latter with date (19)42.

14½ x 20 inches

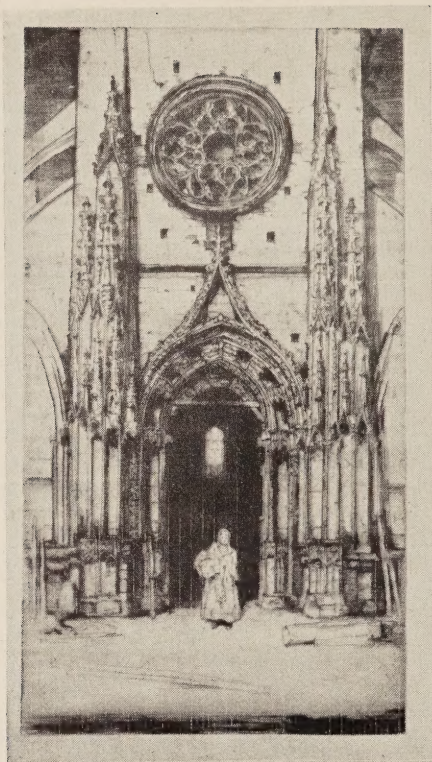
11 DAVID YOUNG CAMERON

SCOTCH: 1865-1945

20. *VIEW OF SCOTLAND: Watercolor.* The rocky ground slopes to the lake in the foreground and in the distance rise mountains. Signed at lower right *D. Y. Cameron.*

12 x 20 inches

- 75 21. *OLD ST. ETIENNE: Etching.* Rinder No. 400. Original etching by Cameron; extremely fine impression, signed by the artist, edition limited to fifty proofs, plate destroyed. Very rare.



22

CAMERON (*Continued*)

- 150 22. *ST. LAUMER, BLOIS: Etching.* Rinder No. 351. Original etching by Cameron; extremely fine impression signed by the artist; edition limited to fifty proofs, plate destroyed. Very rare.

(See Illustration)



23

MARY CASSATT

AMERICAN: 1855-1926

23. *THE OVAL MIRROR: Drypoint.* Original drypoint by Cassatt; fine early trial proof, signed by the artist in pencil.
From the Robert Hartshorne Collection.

(See Illustration)



24

NATHANIEL CURRIER

AMERICAN: 1813-1888

24. *CATCHING A TROUT: Lithograph.* "We hab you now, sar." H.T.P., 3232. Painted by A. F. Tait. Lithographed by N. Currier. Dated 1854. Folio, wide margin. Repaired. RARE.

(See Illustration)

GUY PENE DU BOIS

AMERICAN: 1884-

25. *AU CAFE AND LA DANSE: Two Pen and Ink Drawings.* Sketch in a cafe showing the back of a man seated at a table and in the distance other figures eating. Signed at upper right *duBois*. A couple dance in the foreground as others watch in the background. Signed at lower left *duBois*. $4\frac{1}{2} \times 4$ inches and $4\frac{1}{2} \times 3\frac{1}{2}$ inches

ADOLF ARTHUR DEHN

AMERICAN: 1895-

26. *PROMENADE: Watercolor.* Humorous painting of a fat little man with a long pointed nose walking down the street and ogling two pretty girls who pass on the left; two other pedestrians in the background. Signed and dated at lower right *Adolf Dehn* (19) 29.
12¾ x 20½ inches

HEDLEY FITTON

ENGLISH: 1858-1929

27. *THREE ETCHINGS.* Bridge at Limoges, Street in Emilion, and Street in Rouen, three original etchings by Fitton; extremely fine impressions, signed by the artist, editions limited, plates destroyed.
28. *THREE ETCHINGS.* La Tour de Horloge, Ambois, Roslyn Chapel, Edinburgh, and St. Etienne Beauvais, three original etchings by Fitton, signed by the artist, edition limited, plate destroyed.

TSUGOUHARU FOUJITA

JAPANESE: 1886-

FEMMES

An album of six etchings printed in colors on Japan paper of Imperial Manufacture. There was an edition of six special proofs and an edition of one hundred proofs of which this is number 53. It follows in order. All these proofs were signed and numbered by the artist.

29. *NUDE DEBOUTE: Etching in Colors.* Original etching in colors by Foujita. Signed by the artist. From Femmes Album. Framed.
30. *NUE ASSISE: Etching in colors.* Original etching in colors by Foujita. Signed by the artist. From Femmes Album. Framed.
31. *DEUX FEMMES NUES NO. 1.: Etching in Colors.* Original etching in color by Foujita. Signed by the Artist. From Femmes Album. Framed



32

FOUJITA (*Continued*)

32. *DEUX FEMMES NUES NO. II.: Etching in Colors.* Original etching in colors by Foujita. Signed by the Artist. From Femmes Album. Framed

[See Illustration]

33. *NUE COUCHEE: Etching in Colors.* Original etching in colors by Foujita. Signed by the artist. From Femmes Album. Framed.

34. *NUE COUCHEE: Etching in Colors.* Original etching in colors by Foujita. Signed by the artist. From Femmes Album. Framed.

JOSEPH GRAY

SCOTISH: 1890-

35. *THREE ETCHINGS.* Evening Marseilles, Mediterranean Port, and The Brook, three original etchings by Gray; fine impressions, signed by the artist. Editions limited to seventy-five proofs, plates destroyed,

ALBANY E. HOWARTH

ENGLISH: 1872-

36. *THREE ETCHINGS.* La Tour de Horloge, Bamborough Castle, and Bridge of Sighs, three etchings by Howarth, fine impressions, signed by the artist. Edition limited, plate destroyed.

JOHANN BARTHOLD JONGKIND

DUTCH: 1819-1891

37. *LA BARQUE: Charcoal and Wash Drawing.* A barque is pulled alongside a wharf and several figures step down from the dock; trees line the bank in the background.
5¼ x 8 inches

WALTER MILTON KILLAM

AMERICAN: 1907-

38. *HOUSE ON THE WHARF: Gouache.* An old Victorian house with white columns and green trimming overlooks the wooden wharf in the foreground. Together with an abstract still-life in watercolor by Charles Howard and two watercolors by Fred Fredericks. (4 pieces)

ARISTIDE JOSEPH BONAVENTURE MAILLOL

FRENCH: 1861-

39. *NUE ASSISE: Pencil Drawing.* Back view of a seated nude girl her arms clasping her knees and her head bowed. Signed with initial M at lower right.
9¾ x 8½ inches
Collection Paul O. Huldchinsky

EDOUARD MANET

FRENCH: 1832-1883

40. *THREE ETCHINGS.* Guitar et Chapeau, L'Acteur Tragique, and Trois Chats, three original etchings by Manet, fine impressions, in perfect condition.



41

HENRI MATISSE

FRENCH: 1869-

- 45 41. *THE DANCER: Lithograph.* Original lithograph by Matisse. Fine impression signed by the artist. Edition limited to Fifty impressions, stone destroyed.

(See Illustration)



42

JAMES McBEY

SCOTLAND: 1883-

42. *FARM AT CANAAN: Watercolor.* A dirt road winds into the distance with a barn bordering it on the right, and a clump of shady trees on the left. Rolling countryside in the distance. Signed and dated at lower right *James McBey, Canaan, 4 Corners July 1944.*

12½ x 18½ inches

(See Illustration)



43

McBey (*Continued*)

43. *MARGOT AS LAPOKOVA: Drypoint.* Original drypoint by McBey: extremely fine impression, signed by the artist; proof no. XIII, edition limited to seventy-six proofs, plate destroyed.

(See Illustration)

McBEY (*Continued*)

8 44. *CAMDEN, MAINE: Watercolor.* A figure works in the fields in the foreground, and on the hill in the background, several houses can be seen. Clear light blue skies overhead. Signed and dated at lower right *James McBey, Camden, Me. July 1941.* 13 x 20½ inches

1 c 45. *HAVANA HARBOR: Etching.* Original etching by McBey; fine impression signed by the artist. Proof. no.XXXI, edition limited to fifty proofs plate destroyed.

1 46. *RANCHOS DE TAOS, N. M.: Etching.* Original etching by McBey. Fine impression, signed by the artist, proof, no. XII, edition limited to fifty impressions, plate destroyed.

5 47. *THE DEAD SEA: Drypoint.* Original drypoint by McBey; extremely fine impression, signed by the artist. Proof no. XXVIII, edition limited to fifty impressions, plate destroyed.

0 AMADEO MODIGLIANI

ITALIAN: 1884-1920

48. *MATERNITY: Pencil Drawing.* Waist-length portrait of a young mother holding her child in her arms, her head tilted to the left. Signed at lower left *Modigliani.* 16¼ x 10 inches



49

MODIGLIANI (*Continued*)

- 80
49. *WOMAN: Pencil Drawing.* Waist-length portrait of a woman, her right elbow resting on her leg and her left hand raised in front of her. Signed at lower right *Modigliani*. 16¼ x 10 inches
From Madame Modigliani Collection.

[See Illustration]

56
JULES PASCIN

AMERICAN: 1885-1930

50. *SEVEN WOMEN: Pen and Ink Drawing.* Freely rendered drawing of seven women standing or sitting and wearing only slips and stockings.
12 x 14½ inches

JOSEPH PENNELL

AMERICAN: 1860-1926

51. *WASHINGTON. UNION STATION. FLAGS FLYING: Etching.* Wuerth No. 720. Original etching by Pennell; fine rich impression, signed and printed by artist. Edition limited to fifty proofs, plate destroyed.

- 4
52. *GRAIN ELEVATORS: Etching.* Wuerth No. 592. Original etching by Pennell, fine rich impression, signed and printed by the artist. Edition limited, plate destroyed. Together with another etching Portland (Longport), original etching by Pennell, signed by the artist, edition limited, plate destroyed. (2 pieces)



53

AUGUSTE FRANCOIS RODIN

FRENCH: 1840-1917

- 45 53. *GROUP: Watercolor.* A nude woman reclines with her dark hair streaming down behind her and her right arm flung out at her side; behind her is another girl looking down with her left arm extended behind her. Signed at lower right *A. Rodin.* 16 x 10 inches

(See Illustration)

RODIN (*Continued*)

54. *NUDE DANCER: Watercolor.* A profile view of a nude dancing girl balanced on her left leg and looking over her right shoulder. Signed at lower right *A. Rodin.* 14½ x 9¼ inches

55. *TWO WOMEN: Watercolor.* Two nude women stand side by side their arms around each other's shoulders, light blue background. Signed at lower right *A. Rodin.* 17 x 11 inches

14 MARCEL VERTES

HUNGARIAN: 1895-

56. *BIG HORSE: Lithograph.* Original lithograph by Vertes; fine impression, signed by the artist; edition limited to seventy-five proofs, stone destroyed.

ANDRE VIGNY

FRENCH CONTEMPORARY

57. *LA GUINGUETTE: Watercolor.* Small round blue chairs and tables with a large umbrella fill the foreground, and through the lattice arches behind a boy and a girl watch the sun set in the distance. Signed at lower left *Vigny.* 12¼ x 17¼ inches

58. *LA TERRACE: Watercolor.* Two children descend the stairs in the foreground from the terrace in the distance, followed by a woman dressed in white and carrying a pink parasol. Figures are seated at tables on the terrace and a large potted palm is in the right foreground. Rendered freely and signed at lower left *Vigny.*

59. *GIRL WITH THE BLUE STOCKINGS: Gouache.* Freely rendered painting of a girl with large gray hat, pink dress, and carrying a small bouquet of lowers; she is holing up the hem of her skirt revealing long blue stockings. Signed at lower right *Vigny.* 22¼ x 15½ inches



60

MAURICE DE VLAMINCK

FRENCH; 1876-

60. *PAYSAGE: Gouache.* A small pond in the foreground mirrors the low bushes that grow on the bank; on the left the dam leads to a gaunt tree in the middle ground; standing on the ridge of the hill in the background are the buildings of a village, stormy sky above. Signed at lower left *Vlaminck*. 19 x 24½ inches

[See Illustration]



61

JAMES ABBOT McNEILL WHISTLER

AMERICAN: 1834-1903

61. *THE BALCONY: Etching.* Kennedy No. 207. Original etching by Whistler; fifth state of eleven, fine impression with the artist's butterfly signature in the plate. Edition limited, plate destroyed.

(See Illustration)

62. *LA BELLE DAME PARESSEUSE: Lithograph.* Way No. 62. Original lithograph by Whistler, fine impression, bearing butterfly signature in pencil; edition limited to twenty-six impressions, stone destroyed. Together with Waterloo Bridge, Way No. 123 and Winged Hat, Way No. 25 both fine impressions, bearing the artist's butterfly signature in the stone. Editions limited, stones destroyed. (3 pieces)



63

WHISTLER (*Continued*)

63. *THE PALACES, VENICE: Etching.* Kennedy No. 187. Original etching by Whistler; fine impression, small margins. Third state of three. One of the "Twelve Etchings". Plate destroyed, extremely rare.

(See Illustration)



64

WHISTLER (*Continued*)

64. *NOCTURNE PALACES: Etching.* Kennedy No. 202. Original etching by Whistler; extremely fine impression, small margins; six state of nine, one of twenty-six etchings plate destroyed. Extremely rare. From the George Lamonte Collection.

(See Illustration)



65

ANDERS LEONARD ZORN

SWEDISH: 1860-1920

65. *THE EARLY BATHER: Watercolor.* A young blond-haired girl emerges from behind a tree clad only in a thin drape which she clutches to her; light blue water stretches in the distance. Signed at upper right Zorn.

12½ x 9¼ inches

(See Illustration)

66. *SELF-PORTRAIT WITH FUR COAT: Etching.* Asplund No. 270. Original etching by Zorn; good impression. signed by the artist. Edition limited, plate destroyed.

-
67. *COLLECTION OF TWELVE PRINTS.* Including a silk screen print by Rallston Crawford and prints by Arthur B. Davies, Floyd E. Brewer, Anton J. F. Schutz, W. M. Hankey, James Dobie and others. (12 pieces)

- 12 68. *COLLECTION OF SIXTEEN MODERN DRAWINGS.* Drawings by Pierre Rigaud. Jean Negulesco, Wright S. Ludington, De Demeurisse and an anonymous artist.
- 12 69. *TWO PENCIL DRAWINGS.* Crowning of Victory, original pencil drawing by L. Huskinson, and a humorous pencil drawing of Sneezing by Alan Odle.
From the Collection of Sir Hugh Walpole
- 6 70. *TWO ETCHINGS.* Entrance to Martieul by Frank Brangwyn, together with Flight from Belgium, by W. Lee Hankey; two original etchings, signed by the artists. Editions limited, plates destroyed.
- 1 71. *THREE MEZZOTINTS.* Mrs. Margaret Woffington, by Faber after Haytley, fine rich impression, in perfect condition. Together with Her Grace the Duchess of Bolton and Queen Elizabeth, the former engraved by Smith, the latter by Simon. All fine impressions, in good condition.
- 7 72. *THREE ETCHINGS.* Self-portrait by Seymour Haden, signed in the plate; Teal, by Brackmond; and Entrance to the Forest, by Grave-sande; all fine impressions, the latter two signed by the artists.
- 4 73. *TWO ENGRAVINGS.* The Family, by Clemente de Jonge; fine impression, trimmed to the plate mark; together with another engraving by Rota.
- 3 74. *COLLECTION OF COLORED PRINTS OF EARLY NEW YORK.* Six prints of early New York, printed in color and published by the Society of Iconophiles. All good impression and in good condition.
- 7 75. *SET OF NINE PRINTS OF FAMOUS HORSES.* Colored prints of famous horses after paintings by Leighton, Stull and others. Good condition.
- 9 76. *ENGLISH COLORED SPORTING PRINTS.* Set of nine sporting prints called Ideas, by Henry Alken, published by Thomas McLean. Good impressions.
- 9 77. *COLLECTION OF ENGLISH SPORTING PRINTS.* Thirteen colored sporting prints by Henry Alken and J. D. Paul. Perfect condition, fine impressions.

OIL PAINTINGS



78

ANDRE DERAÏN

FRENCH: 1880-

- 70 78. *LANDSCAPE WITH DOGS*. Two black dogs are in the barren foreground which stretches to the rolling hills in the background, where small trees dot the landscape. Cloudy gray skies above. Signed at lower right *Derain*. 8½ x 21 inches

[See Illustration]

20 ANDRE DERAÏN

FRENCH: 1880-

79. *STILL LIFE WITH APPLES*. Still life with two rust colored apples in a light blue bowl and two other apples lying on either side. Signed at lower right *Derain*. 4¾ x 11¼ inches

25 HENRY MAJOR

AMERICAN CONTEMPORARY

80. *CAPE COD LANDSCAPE*. In the right foreground stands a gray farm house with a vine-covered porch; the branches of a leafless tree peer over the roof; a road lies before the house and leads to the left, in the left background stands another dark house. Signed at lower right *Major*. 8 x 10 inches

8 RUTH VAN SICKLE FORD

AMERICAN: 1898-

81. *GLADIOLI*. A large bouquet of white gladioli are placed in a small purple bowl on the table beside a statue of a mother and child; red drapery background. Signed at lower right *R. Ford*. 30 x 30 inches



82

SUZANNE EISENDIECK (MRS. DIETZ EDZARD) POLISH: 1908-

82. *SPANISH SERENADE*. A young caballero stands with two señoritas wearing black lace mantillas on a green lattice balcony on the right with another señorita stands on another balcony nearby. Overhead through the green latticework can be seen another couple. A fourth woman peers from a window, above a verdant window box. Signed at lower left *Suzanne Eisendieck*. 24 x 19 $\frac{3}{4}$ inches

From Perls Galleries, New York.

From Jaques Duval, Los Angeles.

[See Illustration]



86

JOHN SLOAN

AMERICAN: 1872-

- 105 83. *SEATED NUDE*. The nude figure of a young red-haired girl is seated on a bed in the foreground, her weight resting on her left arm, her right behind her. Signed at lower left, *John Sloan*.

Academy board: 17 x 15 inches

(See Illustration)

VICTOR TISCHLER

AUSTRIAN: 1890-

84. *FAMILY RESTING*. On a bluff overlooking a stretch of light blue sea dotted with small boats, a man and wife rest with their young child; nearby grazes a small burro and gnarled trees point over the edge of the cliff. Signed at lower left *V. Tischler*. 15 x 21 $\frac{3}{4}$ inches



87

MARCEL GUY IGNON

AMERICAN CONTEMPORARY

85. *THE PIANIST*. A young man, his back to the observer, sits at the keyboard of a grand piano and plays from a sheet of music on the stand; an orange light is reflected by the upraised top of the instrument above which is darkness; the evening dress of the musician makes a silhouette before the light. Signed at lower left *Ignon*.

Panel: 26½ x 18½ inches

[See Illustration]

VICTOR JOSEPH GATTO

AMERICAN CONTEMPORARY

86. *SHIPS AT ATTENTION*. Huge ships are lined up side by side in drydock with scaffold built around them and huge cranes swinging over them; the space in front of the docks is filled with various equipment and figures are visible. Signed at lower right *Victor Joseph Gatto*.

Academy board: 16 x 20 inches

LUCIEN ADRION

FRENCH: 1889-

- 45 37. *LES BARGUES, CANNES*. In the shimmering water in the foreground, barges are tied up at the sun-drenched wharf; red-topped white buildings line the docks with tall palms giving a splash of coolness against the warmth. Signed and dated at lower left *Adrion* (19) 30). 13 x 16 $\frac{1}{4}$ inches

50 BORIS DEUTSCH

AMERICAN: 1895-

- 32 38. *THE SCRIBE*. A bearded man, wearing a cap with short leather visor, is hunched over a sheet of paper on the table as he writes with a white quill pen. A book projects itself into the composition at the lower right. Signed at lower right *Boris Deutsch*. 20 x 30 inches

50 ELYSE MACLET

FRENCH: 1881-

- 32 39. *BOATS IN THE HARBOR*. A two masted schooner, its white hull gleaming, is tied to the wharf which may be seen across the blue water of the harbor, in the immediate foreground is a small dingy and to the left is another small boat with an awning; in the background the hills rise beyond the town under a blue cumulous sky. Signed at lower left *Maclet*. 21 $\frac{1}{2}$ x 23 $\frac{3}{4}$ inches

37 50 MARCEL GUY IGNON

AMERICAN CONTEMPORARY

90. *NEW YORK IMPRESSION*. The tall buildings of Manhattan rise in the background behind three much smaller buildings which face the street in the foreground; an electric sign glows on the building at the extreme right while the dark towers of the buildings in the background are silhouetted against the glowing night sky of the city. Signed at lower left *Ignon*. Academy board: 28 $\frac{1}{2}$ x 18 $\frac{1}{2}$ inches

12 AUGUSTE HERBIN

FRENCH: 1882-

91. *BRANSET LE MONT VENTOIX*. On the slope of a hill, a group of red-topped stucco buildings rise under the hot sun; in the background tower huge snow-capped mountains with a rich blue sky above. Signed at lower right *Herbin*. 28 $\frac{1}{2}$ x 39 $\frac{1}{2}$ inches

JULES ADLER

FRENCH: 1865-

- 10 92. *LE BASQUE*. A young Basque seen at half length, wearing a dark brown suit and large cap, his hands are stuck in his pockets; other figures stroll on the street in the background. Signed and dated at lower left *Jules Adler*, 1899. 35 $\frac{3}{4}$ x 29 $\frac{1}{2}$ inches



93

GEORGE HARVEY DURRIE

AMERICAN: 1820-1863

93. *WINTER LANDSCAPE*. A snow-covered stone cottage stands beside a road on a hillside, several figures appear on the road and to the left is a haystack under a roof which is flanked by leafless trees; across the valley in the background is a mountain the top of which is wreathed by dark clouds. Signed at lower right *G. H. Durrie*.

25½ x 35¼ inches

[See Illustration]

FRANZ HECKENDORF

GERMAN: 1888-

- 272 94. *CATHEDRAL OF REIMS*. The white marble cathedral as seen from the front and slightly to the left, a few of the buildings that face the square may be seen at left and right; numerous strollers appear on the pavement before the great building. Signed and dated at lower right *F. Heckendorf, Reims, (19) 27*. 35½ x 29½ inches

- 8 95. *THREE PAINTINGS BY CONTEMPORARY ARTISTS*. *Portrait of a Lady* by Gerome Brush (Son of de Forest Brush); *Angel*, an expressionistic painting by Sir Francis Rose; and *Mexican Huts* by Theodore Frederick Hussa; the last two signed by the artists.

- 5 96. *THREE OIL PAINTINGS BY CONTEMPORARY AMERICAN ARTISTS*. *The Race Horse* by Louis P. Jennings; *Indian on the Shore* by Merton Clivette, and *Still Life with Flowers and Shells* by Alexandra Pregel.

HAR LING WONG

AMERICAN CONTEMPORARY

- 9 97. *STILL LIFE WITH BOTTLES*. On a table in the foreground are arranged a group of bottles and a glass and pitcher in front of them; light blue background flanked by pink drapes. Signed at lower right *Har-Ling*. 12 x 16 inches

NOTE: Har-Ling Wong, presently in the army of occupation in China, executed murals for the Section of Fine Arts.

19 S. MONTY

FRENCH CONTEMPORARY

98. *VENICE IN NEW YORK*. A fantasy of New York with the impressionistic sky-line rising from canals in which are small gondolas; the gray water fills the foreground and overhead are dark clouds. Signed at lower right *S. Monty*. 20 x 24 inches

6 NINA ALEXANDROWICZ

AMERICAN CONTEMPORARY

99. *MOTHER AND CHILD*. Waist-length portrait of a young mother with long braids holding her blackhaired child in her arms; the blue robe around the child contrasts with the red of the mother's dress. Signed at lower left *Nina Alexandrowicz*. 25½ x 19½ inches

END OF SALE